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Westin Lecture Stresses Modern Loss Of Privacy

By GERRY GOODRICH

Mr. Alan Westin, noted political scientist of Columbia University, presented the first annual Phi Beta Kappa lecture, an address on "The Right to Privacy in a Technological Age." Mr. Westin, one of the outstanding political scientists in the country, has just completed a major work on the right to privacy.

His major theme, if one and only one can be delineated, was that due to various technological advances, the right to privacy, as envisioned by the Founding Fathers, and secured in the Constitution (e. g. the Fourth and Fifth Amendments) has been steadily undermined, as new technology has advanced the arts of eavesdropping, and penetration of the thoughts of individuals.

His definition of privacy was the belief that an individual would decide for himself the extent to which the facts of his life, his personal attitudes, beliefs, etc., would be communicated to others. As Mr. Westin so aptly pointed out, this decision is no longer left wholly with the individual, in that snooping devices can penetrate any building, and even open space at long distances. In a word, if someone wants to go to the trouble of listening to any or all conversations one might have, there is technology readily available to help in this cause.

Privacy Safeguards

In the area of personal habits, beliefs, and attitudes, Mr. Westin noted that although, such information cannot be elicited directly (at least in the case of government employment this kind of questioning is illegal) through the use of personality testing the information can be gleaned indirectly. According to Westin, 68 percent of all corporations now use some form of psychological testing in their employment practices. We are left asking what can be done to ensure that proper safeguards are maintained so that the individual, if he so choose, can preserve a modicum of privacy?

A number of alternatives are open to insure the protection of one's privacy. The Ervin bill, cited by Westin, goes far to

(Continued on Page 4)

Student Records To Be Secret, O'Brien Asserts

By ROBERT SAGOR

Dean of the College Dennis O'Brien stated last week that he regards college records and information on personal affairs of Middlebury students as essentially private material which will not be made available to Federal or State authorities except under extraordinary circumstances.

In an interview with the **Campus** the Dean stated, "All college records are essentially private. They are open only to the deans, not even the faculty can see them. They would not be released except under legal compulsion."

The availability of records and measures to control marijuana use on the campus were discussed in regard to the potential relationship between the FBI and the college administration.

Dean O'Brien indicated that he had been called by the FBI about a month ago and asked about student membership in a left wing political group, Students for a Democratic Society. He stated at that time that he knew of no Middlebury students who belonged. If questioned again, with respect to either S.D.S membership or membership in the Middlebury peace movement, O'Brien stated that his reply would be "We do not collect such information, and we do not give it out."

Speaking specifically to the question of the Mobilization for Peace the Dean stated that no list of the group's membership exists in Old Chapel. While the names of the president and secretary must be known for purposes of communication, he stated that there was no reason for the administration to obtain the names of the group's members. The political and social affairs of students are not the direct concern of the college.

A new policy for the control and accessibility of student records is presently being worked

(Continued on Page 2)

SEPC Questions Validity Of Phys Ed Requirement

The Student Educational Policy Committee plans to work for the abolition of the College physical education requirement, according to Eric Kolvig, a co-chairman of the organization.

Commenting on this major policy feature, Kolvig said that the Committee approves of physical fitness, but finds the principle of coercion involved completely out of keeping with the humanist spirit of the liberal arts school. "Besides," he said, "we can't find any real difference between the freshmen and sophomores and the juniors and seniors. Yet the first group of men is required to take P. E., while the second is not."

The SEPC passed the proposal calling for doing away with the present system two weeks ago, and sent it to the FEPC for consideration. The responsibility for further action now lies here.

The SEPC considers that abolition of the compulsary program will not jeopardize the position of the physical education department. Kolvig cited the great success of the voluntary ski lesson program and the active schedule of intramurals. He says that, taking note of this, it can be seen that Middlebury has the makings of "a very healthy voluntary P. E. program." He suggested that lessons could be given in such sports as tennis, golf, and Judo.

'Free Time' Concern Of EPC Policy Statements

Two alternative recommendations on time to be "released" to students under the 4-1-4 curriculum proposal are embodied in a policy statement submitted to the faculty this week by the faculty Educational Policy Committee. According to EPC chairman William B. Catton, faculty members will discuss the alternatives at division meeting this week and a straw poll will be taken.

Both alternatives assume that the work load of students will be reduced in the switch from five courses per semester to the four in the curriculum change proposal and both recommend that there be no change in the number of class hours per week in any course under the 4-1-4. However, the first alternative recommends that the reduction in courses be accompanied by no increase in the content **per semester** in any course; the second recommends that there be no increase in the content **per week** in any course.

Under the first alternative, retaining a 15-week course content in what would be a 13-week semester could result in the absorption of as much as two-thirds of the time "released" to each student in the change to a four-course curriculum. Committee members who advocate this alternative believe however that the balance of this released time should not be absorbed by an increase in work load per course as compared with present course requirements.

Committee members who favor the second alternative believe that the normal expectation of the four-course curriculum should be a weekly assignment load, per course, not materially greater than the present standard. This alternative would result in a reduction of

(Continued on Page 2)

Brown Begins Literary Mag

A new "diversified" student publication is in the making and seeking contributions, according to its chief organizer, Jimmie Brown. Titled **Stonehenge**, the magazine will include poetry, drama, fiction and essays as well as art and photography. Brown, who is actively recruiting writers, also hopes to get some humorous material.

There will be a small price for the magazine which will probably come out at the beginning of the second semester. Any interested students are urged to submit material to Box 850.

Religion Conference

Secularism: A New Faith?

By DICK BITTMAN

Middlebury College's 15th annual Religion Conference explored themes in "Secularism, God and Theology" last week in three lectures and discussion given by Langdon Gilkey, Professor of Theology at the University of Chicago Divinity School. Gilkey's first two lectures, broadcast on WRMC, dealt with "Secularism and the Radical Theologies" and "Human Existence and the Sacred." The concluding lecture, on Saturday, considered "Human Freedom and Divine Love."

Secularism

"The Church's mind itself is secular and that's why this is a real problem. . .The problem of secular theology is the problem of the Church speaking to itself as well as to the world," said Professor Gilkey in his opening lecture. Secularity, he said, is the "cultural description that the idea (of God) has no reality for us,. . .that the transcendent realm is meaningless for modern man." Secularity is not a philosophy but a "general model of our time" —forming thought, not formed by it. Secularism is one reaction, the present one, to modernity.

Reality for the secular mind is that which is actually tangible or evident. Truths are based on immediate, sensory experience. Values must be found in this life on earth. This view allows several forms for secularism to take. Materialism is one such form, but humanitarianism, felt Gilkey, can be another. So even the "creative religious elements of our culture are secular." One direction that this secularization of religion has taken is to deny the meaningfulness of talk about God and to declare that Christianity and Judaism must proceed without God.

Moral Ambiguity

Another direction is for the Church to adopt as a main Christian element an ethical stance based in terms of man and a "human Jesus." This "essentially humanist ethic" would see man enter the world for goodness like a "historical Jesus," believing that he must solve his own problems and recognizing the possibility of suffering.

Under this view, identification with a difficult cause would provide a "valid basis for an ethical stance for this theology," a basis of good intentions and "innocent suffering." Secular Christians in the civil rights movement felt a sense of righteousness in their suffering, said Gilkey. Gilkey also thought this view expressed student feeling toward social and political issues.

Yet "power, not suffering, is the goal of protest," he felt. Since "power dominates the affairs of the secular realm,". . .

(Continued on Page 13)

Secrecy . . .

(Continued from Page 1)

out by members of the college administration, the Dean indicated. While the deans contend that personal files on students are indispensable for them, they fear possible other uses to which the information might be put if it became available to outsiders.

Although it is still in the planning stages Dean O'Brien was able to discuss the new policy in general terms. The framework is similar to that introduced recently at Columbia University where the student retains ultimate control over the utilization of his record by anyone other than the dean. The purpose of such a policy, O'Brien indicated, would be to make it possible for the college to compile records without any threat to the interests of its students.

Turning to the issue of drugs on campus and possible FBI intervention on this issue the Dean indicated that the administration will cooperate with Federal or state authorities whenever a clear-cut case of suspicion exists. In such a case the college has no justification or motive for failing to cooperate.

O'Brien contrasted the above situation with one in which Federal agents or any other police authority wished to undertake a substantive investigation into the private lives of its students. Addressing himself to this issue he stated, "There is a point at which the methods of detection are more heinous than the crime being detected."

Both Dean O'Brien and President Armstrong emphatically denied that there was any truth to the rumor that they were cooperating with the FBI and permitting that organization to place informers among the student body. The Dean stated that Middlebury would never condone such an invasion of the privacy of its students.

Ibn Profundus, eighth century Turkish mystic, had sixty-five wives, none of whom were members of the Ladies Auxiliary.

The Cisco Kid was a contemporary of Alfred the Great.

EPC Policy . . .

(Continued from Page 1)

the work load per course over the semester.

Included with these alternatives which the EPC submitted to the faculty for consideration were additional statements on the policies which the committee will seek to implement when it proposes changes in the calendar and curriculum.

The committee stated its support of revision of curriculum which would encourage the reassessment both of subject matter and of instructional methods in each course, provide opportunities for the initiation of new courses and programs using new instructional methods, and economize in the use of teaching resources by establishing a maximum expected commitment for each instructor based upon an equitable assessment of his teaching and related activities.

In addition, the policy statement recommended a curriculum which would "liberate the qualified student for independent study," and which would "foster courses, programs, and study of an interdisciplinary nature."

According to Catton, the EPC hopes to submit the final proposal on the 4-1-4 to the faculty in January, with the faculty vote planned for February.

SLC Elections

The election for the member-at-large to the reconstituted Student Life Committee, originally scheduled for last Monday will be held tomorrow, BOG president Steve Limon announced. The candidates for the position are Peter Reynolds, John Peter DeYoe, William Morton, Judy Cullen, Alison Vida, Mary MacArthur, and Jean Rawson.

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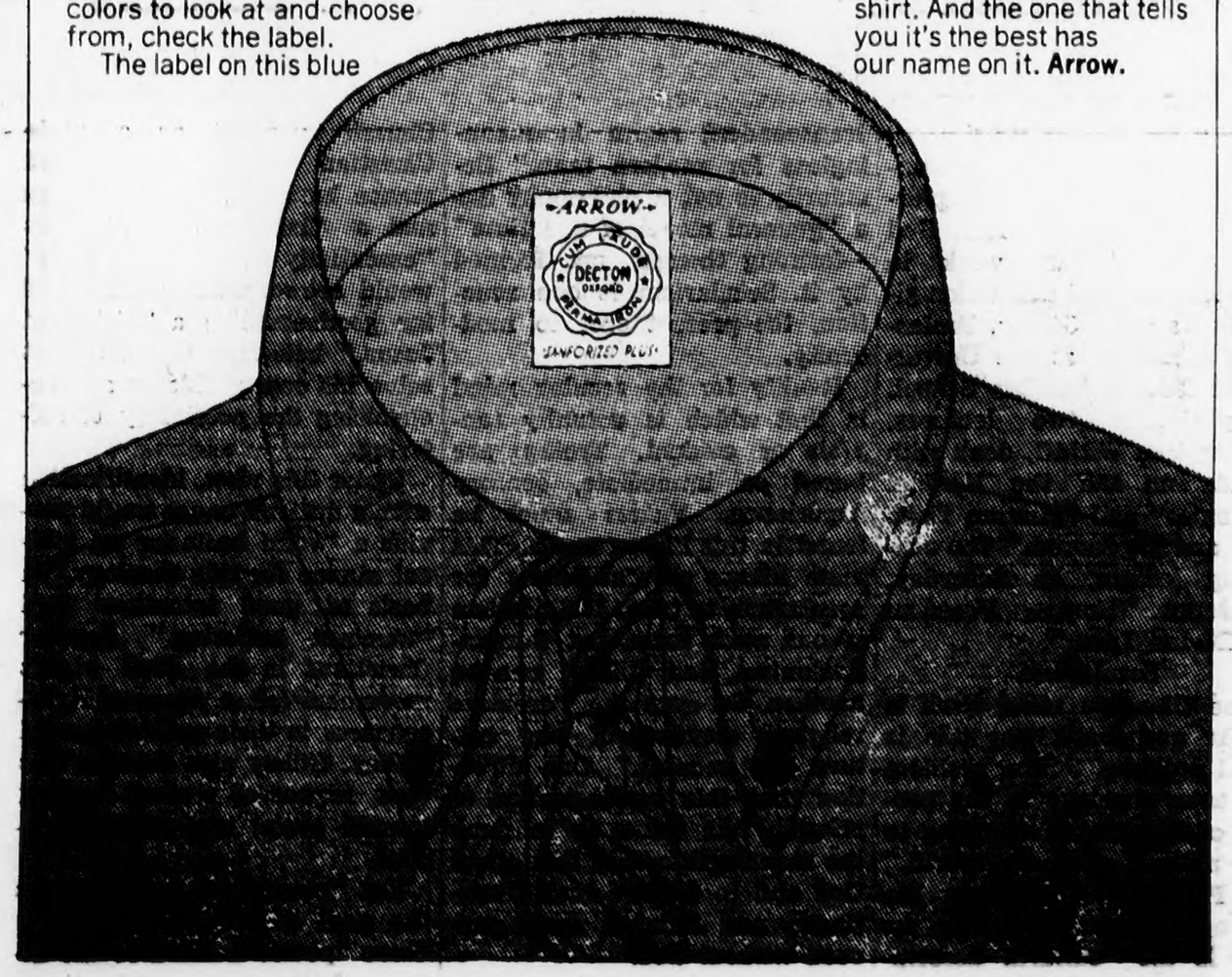

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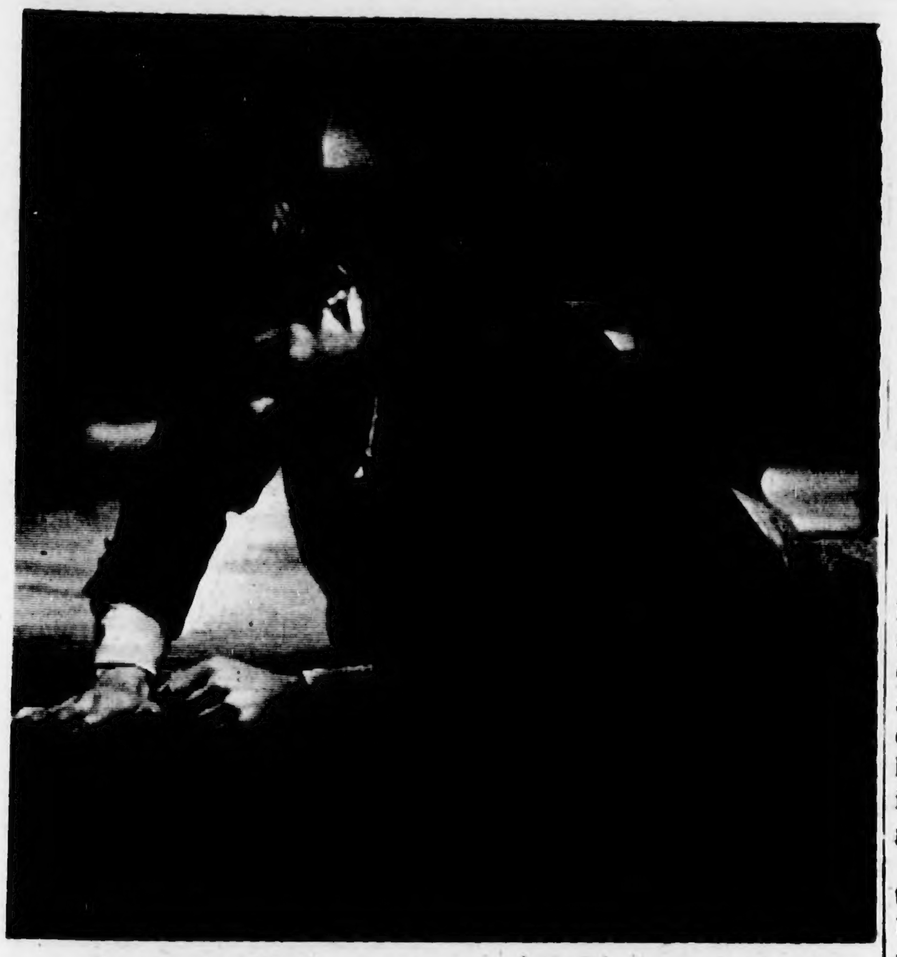

George Cad Hall sprawls in a violent scene from Virginia Woolfe (See review, editorial page).

Saigon U. Student Body Pres. Drafted For Protest

SAIGON, Nov. 21 (LNS)— In U. S. barbershops from Birmingham to the Bronx, not to mention the Washington office of selective service director Lt. Gen. Lewis B. Hersey, they talk about shipping all the draft protestors off to the war. In South Vietnam they are actually doing it.

Seventeen South Vietnamese student leaders, including the president of Saigon University's student body, who demonstrated against the "undemocratic and unrepresentative elections of September and October," have been arrested and drafted into the army of the Saigon regime in the last week.

Ho Huu Nhut, chairman of the Student Council at Saigon University, writing for the Interuniversity Student Committee Struggling for Democracy, has issued "an appeal to the students of America and the West:"

'We appeal to you from the Lam Son draft center in Nha Trang where we have been fasting since our arrest more than a week ago. We are 17 student leaders of South Vietnam's universities who were arrested and ordered to be drafted into the South Vietnamese army because of our activities in demonstrating against the undemocratic and unrepresentative elections of September and October.

'We know how much some of you have struggled to ease the suffering of our country, and we thank you for your efforts. Yet the disaster continues and can only be ended when we of South Vietnam are free to choose a government that will genuinely represent our aspirations. To deny us the right to such a government, as the present Saigon government has done with the help of the United States, is to deny democracy.

'We appeal to you for your support in our efforts, for your intervention on our behalf, and for your continued solidarity with our efforts for the well-being of our tormented country.'

The appeal entered the U. S. through Alfred Hassler of the Fellowship of Reconciliation.

So it seems Vietnam, long a testing-ground for U. S. military strategy and weaponry, may also have become a model for keeping willful civilians in their place.

NSA Counsels Caution In College Drug Policy

By DAVID AIKEN
Collegiate Press Service

CHICAGO — College administrators were told last weekend that they should adopt a policy of "quiet rationality" in dealing with student drug users, that legalization of marijuana is more likely to come through the courts than through legislative action, and that there is wide disagreement over the dangers of LSD.

The administrators heard those views at a conference on drugs at the University of Chicago. The conference was sponsored by the National Student Association under a grant from the National Insititutes of Health.

Many of the administrators were from schools where, according to some of them, there is as yet little use of drugs. A number of them acknowledged that they were perplexed over what they should do if they found students turning on with marijuana or taking LSD trips.

According to Howard S. Becker, Northwestern University, adminstrators tend to take harsh action for two main reasons: they believe the use of drugs has bad effects on students and they are under pressure from alumni, trustees, and the public.

If drug use were dealt with more quietly, without creating widely-publicized incidents, administrators would probably act differently, Becker said. "To create a drug incident on campus, it takes administrators and the press as well as students," he said.

The most likely way to avoid campus drug incidents, Becker suggested, is to "educate administrators to a calm, rational position." Trying to force students to stop drug use entirely, he said, would require "extreme totalitarian measures, the equivalent of stop-and-frisk laws, such as room searches."

The current laws against possession of marijuana in most states, which usually carry hea-

(Continued on Page 4)

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Westin Lecture . . .

(Continued from Page 1)

minimize and eliminate the use of certain questions from psychological tests used by the Federal government. Further, the courts have consistently limited the admissibility of evidence gained through illegal search and seizure in the hope of minimizing this kind of danger. (In this regard, note the recent Supreme Court rulings concerning the use of bugging and wiretaps, and the procedures that police are constitutionally allowed to use in the interrogation of witnesses.)

Of particular interest in Westin's address were his observations on how the Supreme Court may in the future expand the meaning of the first amendment guarantees of free speech. He argued that the Court may see that the right to speak may also be read to include the right to remain silent (cf. Fifth Amendment protections against self incrimination). Thus, to remain silent might be construed as meaning that there is certain information that cannot be used in a court of law, in that it transgresses upon an individual's right of privacy, i.e., his right not to speak to a given point if he so chooses.

The discussion of free speech, while interesting as constitutional doctrine, is still in the realm of speculation regarding court action. But we are still greatly challenged by the insidious uses that a computer center in Washington, as proposed by the Bureau of the Budget, could be put to. The looming shadow of Big Brother, whether real or imagined, does not strain credulity.

Classic Dilemma

We are left with what seems to be a classic American dilemma; the powers and information accessible to the government must be limited and proscribed to protect the people against usurpation by tyrannical sorts. It is really the same question posed in the early Federalist papers. Our answers to date have turned on notions of checks and balances, distribution of power and authority, and other institutionalized safeguards that seem still intact (despite, I suppose, the waging of an undeclared war in Asia, the questions that are implicit in the use of the Tonkin Resolution, and the latest actions of Senator Fulbright).

In the face of what Michael Harrington calls the Accidental Revolution, the technological revolution, we have to seek new, and perhaps radical solutions to insure that our technology does not in fact deny us the basic liberties for which the American Revolution was supposedly fought.

Implicit in Mr. Westin's address, however, was the notion that the traditional means of insuring the safety of our liberties are still as viable as any other solution. There was not a call to revolution to balance the changes wrought by an existent and ongoing technological revolution. Rather we were offered examples of legislative (the Ervin bill), judicial (expanding the First Amendment), and administrative (warding of the Budget Bureau, until it comes up with sufficient safeguards for the use of a computer center) actions that can be taken to prevent the onslaught of tyranny, and the deprivation of privacy.

If questioned as to what to do next by the people at large, Westin would answer, I think, with, "As you will, my son, as you will." We are left with the notion that it is still within the hands of the "people" to decide despite their alienation, despair, and frustration. Or so, at least, Westin would have it.

What ever happened to the good old five-cent codpiece?

Drug Conference . . .

(Continued from Page 3)

vy penalties, figured in much of the discussions.

The dilemma of administrators was voiced, in an interview, by Jim Reynolds, program director of the student union at Kansas State University, Manhattan, Kan. "Do we protect students from the civil courts, and handle it as a matter of education," he asked, or should students take the legal consequences of drug possession?

Many of the delegates were interested in attempts to reduce penalties for possession.

Ralph Oteri, the Boston lawyer who is currently attempting to bring a test case on marijuana to the U. S. Supreme Court said, "I expect to see federal marijuana laws found unconstitutional very soon, because they both require paying a tax and make possession illegal, which is self-incrimination."

Judicial decisions, such as the one Oteri is seeking, appear to be the main hope for abolition of marijuana laws. Michigan State Senator Roger Craig, who is attempting to get that state's marijuana laws repealed, says "Nobody is interested in touching it, and because of my stand on marijuana, I may not be in the Michigan legislature much longer." Irrational and arbitrary are the main hopes at present, he said.

After hearing the evidence on the relative effects and penalties, Robert Dewey, dean of the chapel at Kalamazoo (Mich.) College, said he concluded that "marijuana must be set in the context of general drug use, including alcohol. There should be the same kind of approach," he said.

While most of the psychologists and medical researchers at the conference felt that the danger from smoking the common type of marijuana is no greater than from drinking liquor, there was disagreement on the dangers of LSD.

Daniel X. Freedman, chairman of the department of psychiatry at the University of Chicago, said reports of chromosome damage due to LSD use have all the elements of a scare story. Recently published research reports on the question are split, he said.

Dr. J. Thomas Ungerleiter, a neurologist at the medical center of the University of California at Los Angeles, emphasized the risks of "bad trips" in taking LSD. Several of the patients he has seen required intensive care after such experiences, he said.

Helen Nowlis, dean of students at the University of Rochester, criticized current policy of most universities on drug use. "The posture of the university toward drugs is really a prototype of all sorts of things which never really get out in the open," she said.

"Education is trying to meet today's problems with elaborations of techniques that may have been proper 20 or 30 years ago, she added. "In loco parentis may have been all right when all the students came from the same background. But you can't be a parent to 6,000 students who have different social and economic positions."

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Floyd McKissick To Speak Sunday

Floyd B. McKissick, National Director of CORE and an active civil rights leader, will speak Sunday evening at Mead Memorial Chapel. He will be replacing Norman Thomas as a Celebrity Series speaker.

McKissick is a graduate of the University of North Carolina Law School, the first Negro to attend that institution. He was admitted to the North Carolina Bar Association in 1951 and has subsequently defended countless civil rights demonstrators.

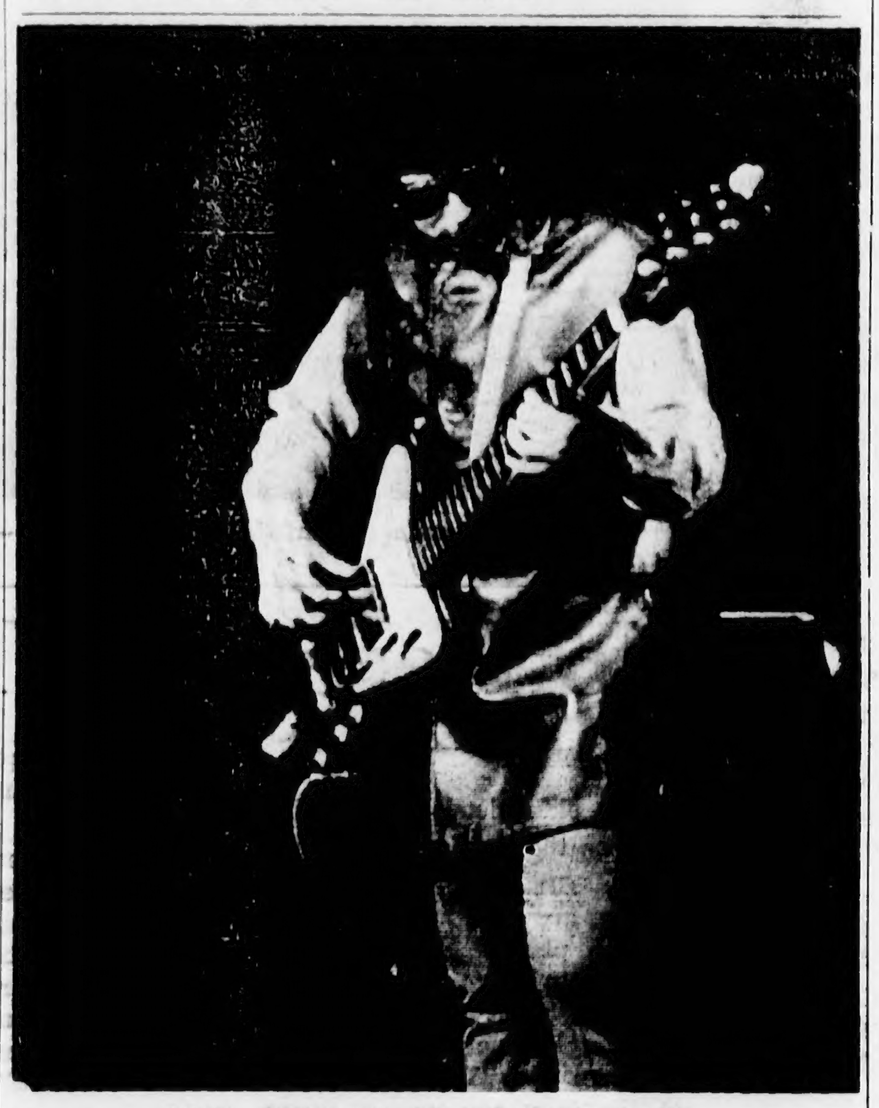
He has served as North Carolina Youth Director of the NAACP, and has been a participant in negotiations, picketing, sit-ins and other civil rights demonstrations.

A successful lawyer in Durham, North Carolina, McKissick gave up his practice to accept the office of National Director of CORE. Prior to his acceptance of this position, McKissick served as National Chairman of the organization for three years.

DISTINGUISHED CADETS

Ltc. Alfred Phillips, professor of military science, Middlebury College, Middlebury, Vermont, announced recently that seven Middlebury College seniors have been designated distinguished military student. This designation will enable the cadets to become a distinguished military graduate and receive a second lieutenant regular Army commission in the United States Army.

The recipients were Jeffrey W. Russell, John S. Shoup, Frederick M. Fritz, Robert M. Mygatt, Stephen B Darling, Kenneth M. Blount, Jr., John M. Morton.



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'Tis the season to be jolly, and some of this jolliness rubs off on everyone, even including Dike Blair, the Genial Prop. of The Vermont Book Shop. Despite his well-advertised title, he's one of the least genial persons in Addison County, but when he hears the bells at Christmas time — those cash register bells — his eyes light up like the tilt sign on a pinball machine, and he jigs around the store like a merry old elf. He even cuts down his morning and afternoon naps to a half hour each — "Just can't sleep with all this going on!" he is wont to say, eyes blinking owlishly.

Last Wednesday, Mr. Blair was advising a girl to skiing books for Christmas gifts, telling her of the new novel FIRST SEASON by a Montpelier skier — one of the first novels really to give the "feel" of competitive skiing, and of SKIERS' PARADISE, the picture book of the hundred best runs in America, when a tall young man with a beard came up to him. Now, he was not especially unusual looking except that Mr. Blair noticed red and blue Christmas tree lights blinking in his beard, and this really brought the spirit of Christmas to Mr. Blair. "HO! HO! HO!" Mr. Blair said to the girl, who timidly backed away, a rather frightened look in her eyes, picked up some of the cute dolls of Joan Walsh Anglund characters for gifts, and beat a hasty retreat.

The man with the beardly lights asked for Terry Southern's new book, RED DIRT MARIJUANA, and then asked about childrens' books for his nephew. Mr. Blair showed him the new DR. DOLITTLE TREASURY (excerpts from the various books), and the ARTHUR RACKHAM FAIRY BOOK. The man sat down and was still reading them when the store closed at 5:30, finally buying them both. For himself.

Then, a tall college boy asked Mr. Blair about books for mothers because if he bought them at home, he'd have to pay a sales tax. Mr. Blair smiled smugly and said he'd bet he couldn't find as good a selection at home as he would right here in little old Middlebury. The boy said he had a Christmas job next to Brentano's main store, so Mr. Blair rather sheepishly showed him some new cook books, Dorothy Rodgers' lovely THE HOUSE IN MY HEAD, and the best-selling NICHOLAS AND ALEXANDRA. He settled for Mrs. Rodgers' book.

A blonde was spinning round and round on her heel with her eyes closed and pointed finger outstretched. She would stop suddenly, and then set off to the shelf her finger pointed to. "I don't know book from another," she told Mr. Blair, and this is the only way I know to choose them. I want something serious BUT interesting, and I guess that's impossible. It's for my uncle. He smokes a pipe." Mr. Blair gave her John Kenneth Galbraith's NEW INDUSTRIAL STATE, and JOURNEY INTO THE at them, eyes beginning to moist a little, when he came WHIRLWIND to look at, but she was only looking blankly back minutes later. "Eeeny, meenie, miney, mo!" he said, "Here — I'll gift wrap this one for you and mail it to your uncle. We mail books and records everywhere." The girl's face brightened.

"Mr. Blair, I see you have some new posters. Can you mail some for me?"

"Certainly. We'll mail posters anywhere in the U. S., and guarantee safe delivery. And how about a gift for your father? RICKENBACKER? Or a good hunting dog yarn, THE FOX AND THE HOUND?"

"No, I think I'll send Daddy the W. C. Fields poster, and Carl Sandburg."

"Hey, they have some good Christmas records," said a breathless friend. "I just played the Ormandy version of Christmas music in brass. Wow! And there's the brand-new CREAM album, and the new BEATLES — wow!"

"Ho! Ho! Ho!" said Mr. Blair. It is a season to be jolly.

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Since 1905

The Campus

JAMES TROMBETTA

Editor-in-Chief

EDITORIAL SECTION

Privilege

It was a little over a month ago that General Hershey's **ex cathedra** letter to local boards recommending that protestors who engaged in "illegal" demonstrations have their deferments summarily revoked first saw the light of day in the press. In the time since the promulgation of this edict at least two demonstrators, one a student at Cornell and the other at the University of Utah, have lost their II-S deferments as a direct result of the illegal powers vested in the local boards by the General.

Though it is clearly unconstitutional Hershey's ukase has not yet been rescinded. Any pressure brought to bear against it within the government seems to have been abortive. Something must be done with the limited means at hand: and accordingly we recommend that Middlebury follow Columbia's lead and bar military recruiters from the campus until the letter is taken back.

The **Campus** does not oppose recruiting on the campus by the armed forces or by organizations engaged in producing war materiel. Nor do we respect the kind of moral arrogance which would forcibly obstruct such recruiting and thus usurp the right of the individual conscience. We do, however, believe that it is entirely valid in principle to prohibit specicifically military recruiting as long as the Hershey letter remains in force.

It is widely recognized that the doctrine of **in loco parentis** is obsolete; but at the same time the college must retain some of its traditional status as an enclave within the larger community. It is this status which underlies the College's policy (see front page) of protecting a student's private records from irresponsible government snooping. The barring of recruiters from the campus can also be justified by the principle of the college's autonomy.

Any antiwar demonstration occasioned by a recruiter on campus could well lead to questionable incidents. This would involve College disciplinary action against the individuals involved. College disciplinary records could be subpoenaed; and once found out, the demonstrators would face Hershey's perogative courts. Thus recruiting might endanger the College's ability to police its own campus.

There is a more authoritative issue underlying that. A student deferment is not merely a conditional gift of the Selective Service system: the College is also the guarantor of II-S. It is substantially in the interests of the College that its students retain their deferments — and that they be defended against unjust deprivation of them.

At the moment — until the courts overturn his edict, as they must, — Hershey seems to be enjoying from the government of which he is a servant the kind of privileged immunity from criticism and review usually granted to princes of the Church. The kindest thing one can say about him is that he obviously doesn't know the score; his idea of the "National Interest" is no match for that contained in the Constitution. We think that the College should take advantage of its own privileges, and refuse to assist in manpower procurement. This would not only be a gesture of loyalty to its students, but toward the fundamental ideals of the national community to which the College belongs.

Since 1905

The Middlebury Campus

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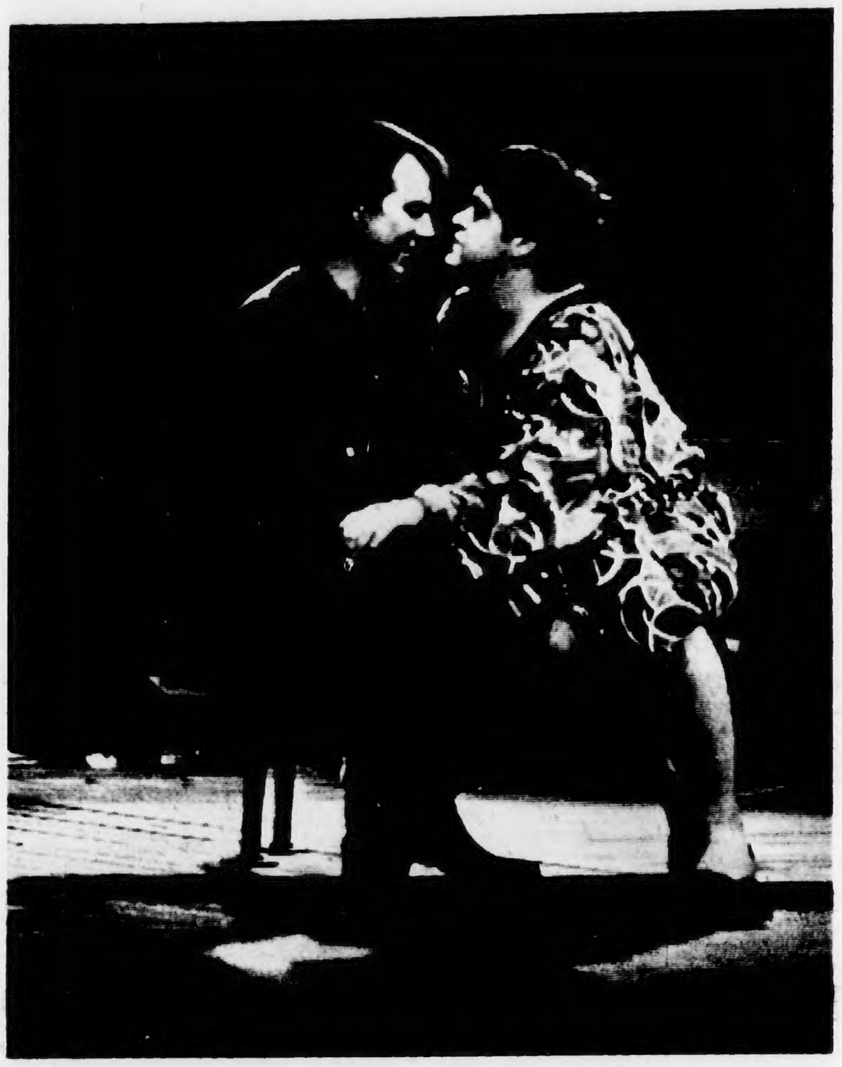
Who's Afraid Of Bart Te

By JOHN COLLINS

There is something vaguely pleasing about hearing a familiar song sung with a new style — a new interpretation that is attributable to the performer's particular flair. You perceive certain subtleties and nuances that were unnoticed previously. That is not to say that either interpretation is preferable to the other. There is often something to be lost in transposing by interpretation.

Such, I feel, was the case with "Who's Afraid of Virginia Woolf?" ....where ..considerably more was sacrificed for the sake of experiment than I think the end product warranted. Now don't get me wrong. The play **was** enjoyable; Bill Stearns added ..considerable ....personal style to Martha by his mugging, abandon and, especially, spontaneity. (The play is a showcase for Martha, of course, but that does not mean that everyone could be so at home on the stage as Mr. Stearns.) There were very bright comic moments that director Bart Teush scribbled in with a little blue pencil.



"Teush underestimated Stearns' ability —"

I was upset, however, when the cast had to settle down again to read Mr. Albee's lines. Just as I was being carried away with the slapstick, the antics, they would cease and **somebody** would have to respond to a cue that was by this time forgotten because of the comic "business" in between. And when we settled into the play again I began to feel a sensation akin to Honey's in Act Two. "I've heard this story before. . .I love familiar stories . . . they're the best. Let them go on." It **was** a familiar story and I **did** know the people.

ut, damn them all, they would **not** go on. They mugged and played and ran around the stage getting laughs, only to have to stop short and breathlessly splutter a dozen lines to "catch up" with what seemed to me to be slipping by during each humorous interlude. The otherwise fluent direction was cumbersome and heavy-handed when showing off its wit in stop-action slapstick. Most of

No Heroes In This Elsinore

By PETER DELMAN

Two old friends of Hamlet who, as the cronies of his evil uncle, Claudius, betray the Prince, are transformed by the English playwright, Tom Stoppard, into the protagonists in his smash hit Broadway production, **Rosencrantz and Guildenstern Are Deal.** Glimpses of the dark and ugly struggle at Elsinore pass before their crantz and Guildenstern are uncomprehending eyes. Rosenmen caught outside their own element hopelessly attempting to "glean" and "delve" from Hamlet the reason for his melancholy all the while questioning their own part in the mysterious goings on only to become more baffled and alienated. They are confused; about their task, about their loss of status, about the emptiness of life. Several times in the play they even confuse their own names.

The serious theme of the play is a familiar one of the senselessness of the human condition and the inevitable devaluation of ideals and purpose. Guildenstern, finding himself hopelessly alone in a world beyond his meager capabilities, questions his plight pathetically. "We are entitled to some kind of direction — I would have thought." As R & G become aware of their own insignificance, their attitude moves toward one of mindless submission. Guildenstern contemplates how blissful it would be "to be taken in hand and led." "Don't worry," he assures Rosancrantz, "it would be like being a child without innocence." At last, painfully aware that they are mere ciphers, Rosencrantz pithly states their philosophy. "We do not doubt, we don't question, we perform."

Absurdity

The play is about absurdity, yet it lacks the concrete stage images which integrate subject matter with the form in which it is expressed in good theatre of the absurd. Neither does it argue the irrationality of life with the logically constructed reasoning of Anouilh, Sartre and the other existential playwrites. Stoppard explores the absurd by sprinkling his play with observations bearing no particular relation to each other. This kind of unrestricting approach, a ubiquitous technique of contemporary dramatists, loses its effectiveness in Stoppard's hands. Though his play moves in many directions, which occasionally prove exciting, it lacks the subtle underlying movement without which the the play disintegrates under its own intellectual weight.

The play's lack of development might be overlooked if it were not for the unoriginal and often shallow nature of the comments on life offered. R & G do stumble upon some interesting ideas among their meandering dissertations. At one point Rosencrantz wonders why he does not remember the moment at which he became aware of death, "We must be born with an intuition of mortality. Before we know the words for it, before we know there are words, out we come, bloodied and squalling with the knowledge that there's only one direction, and time is its only measure." In another scene R & G contemplate whether if one were sentenced to be buried in a coffin it would be better to be incarcerated dead or alive. Surely to be alive would be preferable Rosencrantz decides, "at least there would be some hope." The analogy to their own pathetic predicament is obvious but such dialogue is hardly profound.

Noble Fallacy

Interpreting Shakespeare from the point of view of R &G seems a clever idea, but one soon begins to wonder just what is being said about Hamlet Perhaps Stoppard is presenting the tragedy as seen through the eyes of two men too limited to make anything of it. But if this is so, what is the signi-

(Continued on Page 14)

Teush?

what Mr. Albee had written played second - fiddle, hustled off like an impertinent child at a party, and rattled off at break-neck speed so that Mr. Teush could have his fun, too, without breaking the three-hour limit. That's not fair. I saw the play, anxious to see what Mr. Teush had done **with** it, not **to** it.

Coup

Mr. Teush's great big coup was to cast Martha as a man (while curiously permitting Honey to be a woman. Why? Those critics who claim that Martha's a man also claim that Honey is, too). As far as adding to the play's meaning, I don't think he scored. Bill Stearns was not effeminate, but genuinely feminine, so that I was first disgusted by a faggoty spectacle traipsing across the stage, but after a few minutes adapted to the ambiguity of the situation. So we didn't advance, did we? Which leads me to believe either that Mr. Teush underestimated Mr. Stearns' ability—

(Continued on Page 10)

Styron's 'Confessions Ol Nat Turner': Vioient Revelation Of Rebel's Heart

The Confessions of Nat Turner; by William Styron; Random House; $6.95.

By STUART HAMILTON

Several months after the insurrection of 1831 and the execution of its leader, there appeared in Richmond a brief pamphlet which called itself **The Confessions of Nat Turner.** In reality the document was only summarily concerned with the last words of the imprisoned slave. It was, in fact, and admitted to be, a statement designed to quiet widespread fear that a recurrence of similar violence was imminent. History has proven its author, a lawyer named Gray, to be right, but his reasoning and rhetoric stand as a classic example of the white owner's vision of his slaves.

Using pieces of this original **Confessions**, and playing off his own narrative against them, William Styron has set about to imaginatively recreate the figure of Nat Turner. Structurally, the novel resides wholly in the mind of the imprisoned slave as he awaits his death, and is comprised of a recounting of the facts and forces which have brought him to this moment of self-doubt and failure. For Styron's Nat Turner is a man in suspension. In him the system fails. Educated, encouraged in his ambitions of pursuing his craft as carpenter, and promised his freedom, he is a man in a realm of near-animals, not quite white and not quite black.

Irony

Literally he speaks with two voices: the broken, barely-intelligible dialect of the field-hand, and the precise English of the man of learning. For the indolence and servility of his fellow slaves he has nothing but contempt; yet the color of his skin irrevocably fixes him in their company. The irony of his isolation, of which he is painfully conscious, is complete when due to economic failure the plantation where he has been allowed to live in the presence and sympathy of whites is sold, and he is left to the abuses of more oppressive masters.

With all hope of ascension into freedom crushed, all expression of the Scriptures is no in upon himself, upon the only transcendence of pain he knows: the word of God. Only at the last, however, does he realize that the comfort he has found in study and contemplation of The Scriptures is no more than an extension of his tormenting paradox; that under the pretense of serving God he has only served himself; that the satisfaction he has discovered as a preacher and as an instrument of ordained liberation is but the pleasure of power, the joy of retribution. Never during the planning of his revol' does he see this; not once does he anticipate the failure which is to be its reality. He has lost the capacity for detachment. He resides in a scale wholly his own.

Yet, there in his cell, with the facts before him, he must admit to defeat. Freedom, clearly, has been won for no one. The better part of his little army is dead or awaits execution. One hundred and thirty innocent Negroes have been slaughtered by roaming bands of terrified and enraged whites. In the face of battle he has been able to kill only one; only when he finds his leadership imperiled. And his single victim is, ironically, a young girl, the only white for whom he has felt anything akin to love; the murder itself a distorted expression of denied sexuality.

Alone with himself in the cell, calmed in his fervor, he is forced finally to detachment. The result is a last expression of his suspension, for it leaves him familiar with the taste of both satisfaction and disgust; the god of himself and the quite other God of Christian mercy and love

Yet as beautifully constructed and told as Turner's story is, the novel is a disappointment. And it suffers doubly in that its flaw is frustratingly evasive. **The Confessions of Nat Turner,** is, in the end, a small book, and one which will be forgotten. For all its subtlety of insight and precise control it fails to speak into our experience, to touch what we know to be timeless. The lesson of history does not come alive.

Failure of Voice

The source of the failure lies, I think, in the voice: that as beautiful and natural as it may be, it is still Styron's not Turner's. The facts reveal a man whose realm is himself; who is so blinded in his subjectivity as to fail entirely to predict the outcome of his uprising; who can watch and believe in a vision of angels battling in the sky. Yet the strength and beauty of his narrative is its attendance upon the senses and the material details of the countryside and of the time. It is a voice, inappropriately, of nostalgia; a twentieth century voice wishing after an unattainable past, a time when the land was open, when a man could make his way simply and steadily at a craft like Turner's. What is lost is the essential and undeniable torment of the man. We are told that it is there, but the voice never breaks, never loses its way. What alone is evoked is the nostalgia with which Styron has approached what is past. Where the book should come alive in the man, it does so in the land and in the spirit of the era.

Zinn Demands Withdraw, Evaluates Current Policy

By BEN EKLOF

Vietnam: The Logic of Withdrawal; by Howard Zinn

"Vietnam, it seems to me, has become a theater of the absurd."

The scholar is not more nor less virtuous than the average citizen, yet, in a political context, the role of the scholar is to act as an ethical check upon the excesses of power politics. It is no accident that the present alienation in universities coincides with the disappearance of most of Kennedy's "brain trust" from key roles in policy formation; Kennedy had at least enough political virtuousity to draw the intellectual community into his group of advisors.

In normal times the role of the scholar is that of demythologizing, of attempting an objective assessment of reality to be placed before the public and the government as constructive criticism. The effect of this criticism is always tenuous at best; when it is ignored the intellectual often reacts by advocating radical and extra-legal measures. The most effective way to silence opposition is to provide it a role in policy making; political responsibility quickly stifles the utopian measures advocated by the intellectual outside of the power framework.

Howard Zinn addresses himself to this perplexing problem. **The Logic of Withdrawal** is an attempt to demythologize the foreign policy of the United States and to offer viable alternatives to the present morass. Zinn is well aware of the dilemma he faces:

> **The administration does not really expect to decieve the informed minority in the country. . .just as it does not really expect to deceive believe that we are fighting for "freedom" in defending the Ky government, its predecessors and successors."**

Zinn, a history professor at Boston U., was a pilot in World War II. He "participated in at least one at.ocity" and came away with conclusions which color the over-all perspective of the book:

1. that innocent people are capable of atrocious acts and self-righteous excuses in all wars,

2. that the possession of large stores of weapons leads inevitably to the belief that they must be used (he cites the bombing order he received to strike cities after it was clear that the war was about to end).

3. that the claims of statesmen and military men to be bombing only "military targets" should not be taken seriously,

4. that war never achieves social objectives, that mechanized warfare always involves indiscriminate mass slaughter unconnected with military objectives.

Zinn has a burden on his conscience, the burden of having fought and killed, albeit in a "very good" war; and he has a profound distrust for cabinet diplomacy in which the nuances of politics act to prolong war when the moral need to end a

(Continued on Page 13)

'How-I Won The War'

An Absurd Theater Of Operations

By STEVE EARLY

Despite his overt pacificism, film-maker Richard Lester ought to be regarded as some sort of a military genius. When he declares a war you can be sure that it isn't some "Fly-by-night" guerilla war or a Nervous Nellie limited wor or even a slow (through in some circles quite popular) war of attrition. . it is total war. And that's just what we have in "How I Won the War," his latest film. . . total war on war itself.

In making **How I Won the War,** Lester has entered a highly competitive and crowded field of battle, one that has seen many earlier movies — some of them potent and indelible statements like **King and Country** and **The Paths of Glory**— wage similar campaigns all of which in one way or another have only repeated that favorite saying of militarist and pacifist alike, namely: WAR IS HELL.

What Lester adds to the legacy of cinematic anti-warmongery is his **Catch-22** conviction that war is not only hellish, it's absurd; undeniably tragic but in a blackly humorous way also very comic. When this viewpoint is expressed with the pyrotechniques of the virtuoso director responsible for **A Hard Day's Night, Help** and **The Knack** what results is a film in which the ridiculous lightness of a Hogan's Heroes-type service comedy is juxtaposed to maximum shock effect with the darkness, death, and gory realism of the most visceral "mud and blood" anti-war classics.

How I Won the War is the memoir of Lieut. Ernest (Michael Crawford) Goodbody, a somewhat addlepated young Limey bellwether who proudly leads the "Musketeers," a team of British army comedian-commandos, through a series of WW II misadventures. The Musketeers' prime mission (a great gamble for a great stake") is to set up a cricket pitch, an officer's playing field, behind enemy lines in German-held North Africa.

Their larger sphere of operations encompasses the entire absurd theatre where the enormous insanity of dying for any military objective is reduced to a microcosm in which men meaninglessly sacrifice their lives for something as unimportant as a place to play cricket. What is really frightening about this fictive example of senseless killing is that Lester's cricket pitch could just as easily have been a worthless jungle hill of the No. 875 Dak To, Viet Nam variety.

Lester's vision of army life during time of war is also filled with more comical insensibilities. We first see Goodbody's Musketeers as civilians should-

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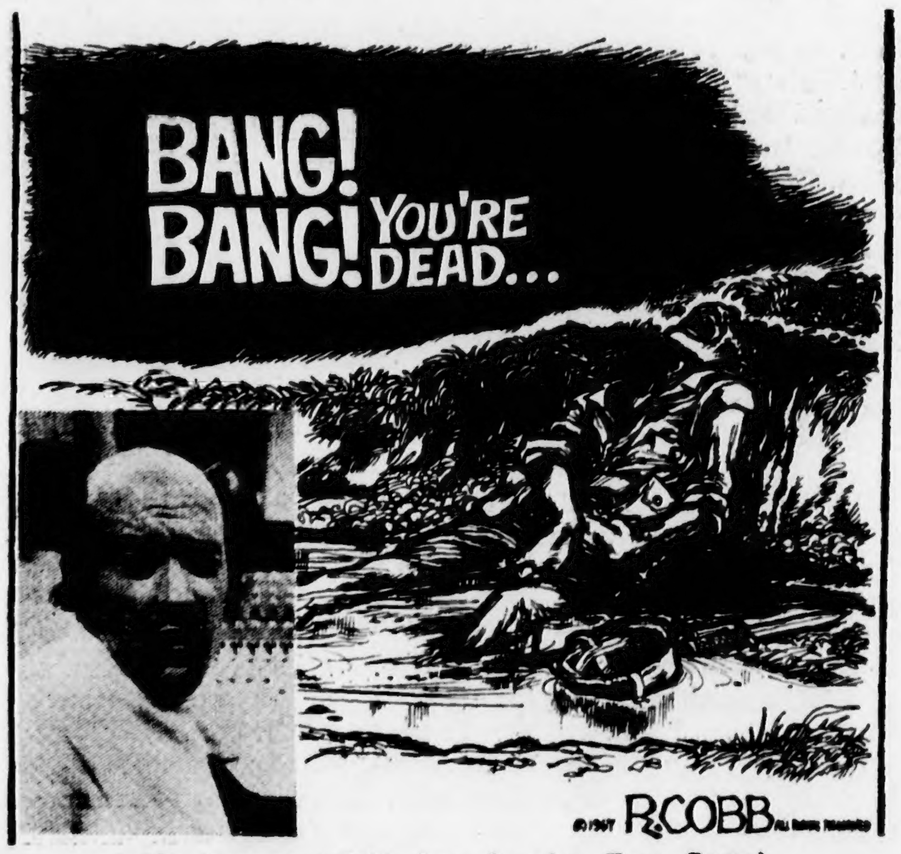


(Cartoon copyright, Los Angeles Free Press)

Third-line center KENNY DONOVAN did a good job of forechecking, especially during the penalty-killing periods. Here Donovan (No. 19) chases a loose puck, as right wing Jere Smith looks on from behind.

Overtime Draw At Bowdoin Leaves Skaters At 1-1-1

By BOB LENZ

Wendell Forbes' Panther skaters opened the 67-68 season with three away games that resulted in a .500 record, picking up a split on the Thanksgiving trip to Canada and battling to a 2-2 overtime tie with Bowdoin last Saturday.

At Brunswick, Maine, Middlebury found itself thoroughly outskated by Bowdoin for most of the first two periods — the team was fortunate to be trailing by only a 2-1 margin.

Polar Degree

The Polar Bears still retained their advantage in the third period, but to a lesser degree. The breakthrough came with 12:54 remaining, as defenseman Peter Montori tallied on an amazing shot from the blue line. Right wing Dave Symonds dug the puck off the boards, sent it back to Montori in the center of the ice, and Montori wristed a shot through a pack of players that went just under the crossbar past the screened Bowdoin goalie, John Krol.

This goal gave the sluggish Panther squad a real lift, and a tiring Bowdoin team lost their advantage. Play continued to be sloppy, however, as both teams checked in tight around the blue line.

Sudden Death

The score remained 2-2 at the end of regulation play, neither team coming really close to a score. During the ten-minute sudden death overtime play, Middlebury swarmed around the fading Polar Bears, outshooting them 9 to 2.

Despite Bowdoin's early superiority, the Panthers produced the first score with 8:04 left in the first stanza. Jere Smith stole the puck outside the blue line and dropped in a backhand lead pass to Mike Watt, who took the puck just in front of goalie Krol, drew him out with a shoulder fake, and lofted a shot high into the open goal.

The Squeeze

Bowdoin applied the pressure in the second period. The key play of the game came with fifteen minutes left in the period, when Stu Dunn took possession of the puck in center ice and dropped a pass to Captain Blaine Doherty who swept in all alone on Drol. Doherty beat Krol with the fake, but his backhand shot missed the far-side post by about two inches.

On the ensuing return rush, Bowdoin's Steve Abbott scored from the right side after skating practically the length of the ice.

Bowdoin tallied again four minutes later, as Doug Brown broke down the right side and managed to center the puck after being boarded hard. Ken Martin deked out Panther goalie Ron Degregario from there and drilled it in to give Bowdoin a 2-1 advantage.

Slapshot Off Pipe

Later in the period, Middlebury's second-line center Gary Valby hit the outside of the post on a semi-breakaway.

Not many shots were on target in this overtime contest. Degregario, who appeared more sure of himself this game, was called upon to make 29 saves, while John Krol stopped 23 shots.

On Friday, November 24, Middlebury suffered a close 5-4 loss to McDonald, after staging a dramatic four-goal rally in the third period.

Play was actually even, with the Panthers outshooting McDonald, even during the first two stanzas. The team was tight, however, and couldn't find the range.

McDonald poured across four goals in the middle period and made it 5-0 early in the third, as a shot from a faceoff slipped past a surprised DeGregario.

From then on it was all Middlebury, and McDonald appear-

(Continued on Page 9)

Left wing DON DICKINSON.

By DAVE BREEN

Freddy Batten slapped in the first goal of the new intramural hockey season last Wednesday night and led ASP to a one-sided victory over KDR, 4-0. And Thursday Steve Callahan scored 3 times to lead defending champion DU to a 4-2 win over a tough freshmen squad.

In other action Chi Psi clobbered PKT, 8-1, and Sig Ep slipped by Zeta Psi 2-1.

Grass is Greener

But the real action was on the other side of the Field House. Steve Orndorf and John Firby led DKE to a steamrolling of the Hepburn freshmen, 56-17, in the basketball opener, and former power DU followed in a sloppy 31-21 victory over PKT.

Defending champion Sig Ep appeared as strong as ever, with the rebound-scoring punch of Dick McMahon and Bruce Fimmel working to perfection in a 60-30 rout of Chi Psi. In the opposite extreme, KDR rounded out Thursday's action with a 43-37 overtime thriller over ASP.

Zeta Psi kept up the trend in a surprising show of strength the following night. Proving that Connie Brosnan is not invincible, the Zetes bombed Slug 49-30 as Steve Darling threw in 20 and soph John Stevenson hit for 19 points to Brosnan's 10.

The addition of Tom Derogotis to the Sig Ep backcourt makes Sig Ep look unbeatable, but with Zeta Psi and DKE exhibiting both scoring power and size, it should be a tough and close race for this year's hoop trophy.

Spikers Finish

The volleyball season closed in a tight race, but DTO took all the marbles as predicted. The faculty and the mice both laid 9-0 records on the line in the final game of the year, and DTO took the first game 15-9 and the second one by two points in overtime.

Bill Morse, Cal Werner, and Jack O'Malley overcame the determination of Dean Peterson, Bruce Carroll, and company in the closing minutes to seal the victory and preserve an undefeated record.

Second-Half Rush Stills Midd Hoopers, 108-78

In its season opener at Hartford, Conn., the varsity basketball team suffered through a familiar second-half blitzkrieg, after having nurtured a narrow 45-41 halftime lead, and was overwhelmed by a hot-handed Trinity team, 108-78.

Blitzed

Trinity grabbed the lead 63-62 on a rebound shot with 13 minutes left in the contest, and from then on there was nothing the Panthers could devise to stop them.

After this shot until approximately 6 minutes left in the contest, the Bantams outscored Middlebury 30-8. Unbelievably, Trinity scored on every one one of its next 13 rushes.

Trinity displayed no particular height or speed advantage over the Panthers, but Middlebury suffered some defensive lapses during the blitzkrieg that put the game out of reach.

Freshman Hurt

Middlebury was playing without its first-string center Jack Freshman, a 6'4" junior who will probably be out for the whole season because of a back injury. Without him, Middlebury becomes a small ball club.

The Panther starting five consisted of senior Dave Vanier and sophomore Chris Korn at guards; and senior Bob Reed, junior Rich Minton, and sophomore Rich Browning up front.

Normally the biggest scorer for the team, Vanier had one of his worst days, hitting only 1 for 9 from the field. Lefthander Browning led the visitors in scoring with 16 points, while Captain Reed was the most accurate from the floor, hitting 5 for 8, as he garnered 12 points.

Benchwork

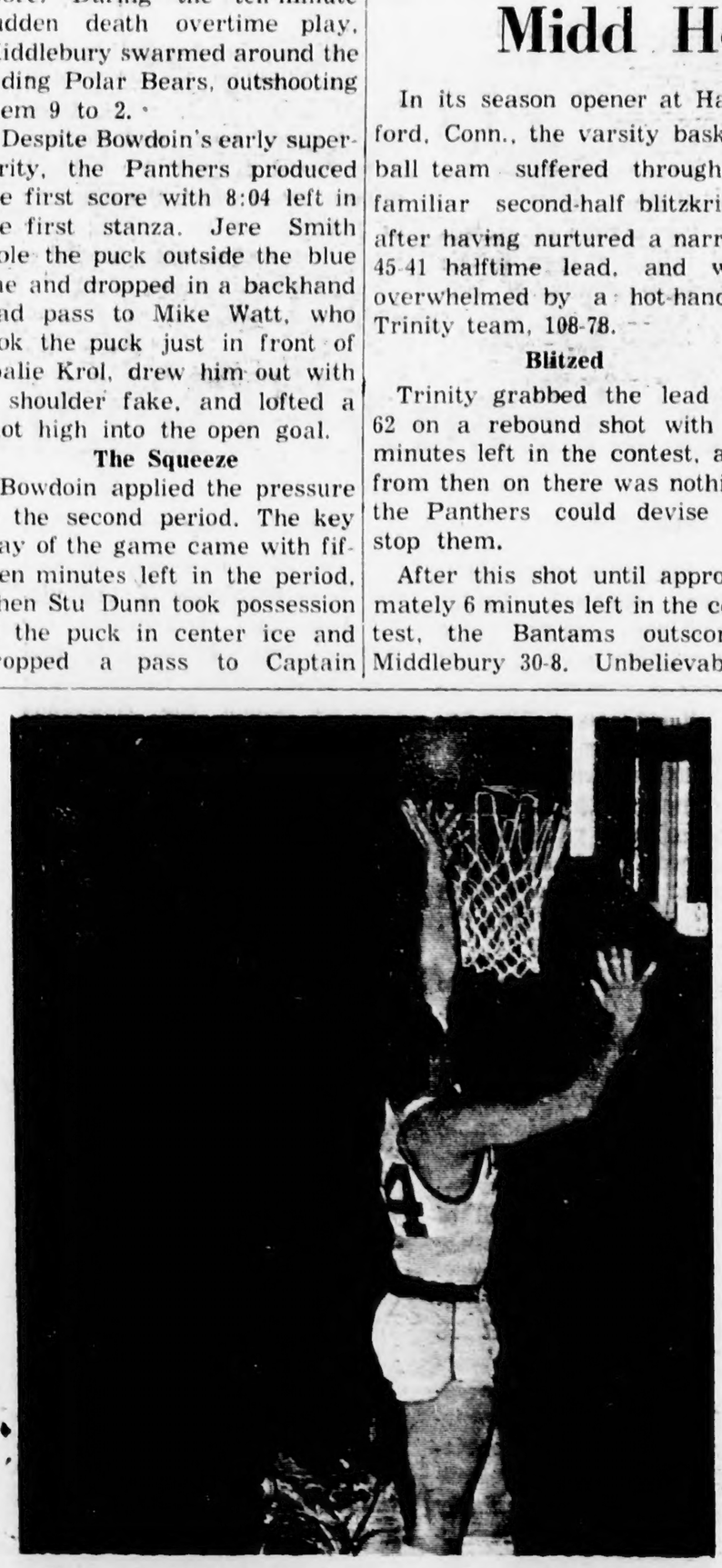
Sophomore Gene Oliver and junior Kevin Ducey performed well off the bench — Oliver hauled down 16 rebounds and scored 12 points.

Trinity, however, got the inside rebounds on offense during the second half, thereby turning what had been a hard-fought game into a rout.

Home Opener

Last night, the Panthers opened up their home schedule, meeting a tough UVM squad that had already defeated Dartmouth 67-65.

This week Middlebury is back on the road, facing Bowdoin tomorrow night and traveling to St. Michael's



Forward BOB REED in last year's St. Mike's game.

Skiing Preparations Underway As Dec. 30 Opener Approaches

By GREG LEWIS

With Vermont's recent snowfalls, skiing, Middlebury's perennially strongest, yet least understood sport, is under way. Having trained on dry land rigorously for several weeks, the team members have been making the most of the new snow.

The team is co-captained by two outstanding skiers, John Morton and Bill McCollom, All American Honorable Mention last year, and has nine returning lettermen.

Depth Provided

Greater depth yet will come to the squad with the addition from last years frosh team. The greatest bolster to the Midd skiers may be sophomore Mike Raymaley who has been honored with a berth on this year's Eastern Alpine Team.

The Middlebury nordic skiers have been running crosscountry and jumping at the snow covered Breadloaf campus since before Thanksgiving. And last weekend, nordic men Dave Nelson, Avery Caldwell, and Skip Smith attended an intensive training camp at Franconia, N. H.

Alpine Practice

The alpine skiers have been skiing as frequently as possible at the open areas in preparation for the season. Jim McGill, Bill McCollom, Mike Raymaley and Paul Reed will be attending a training camp at Bromley next week and nearly all team members will be participating in training camps during Christmas vacation.

The season begins for the nordic team on December 30 with the Lyndon Nordics and the alpine squad starts its year at the Orvis Cup on January 6.

The biggest events, however, for the skiiers are the winter carnivals at St. Lawrence, Dartmouth, Williams, and Middlebury. Hopes are high for a season of victories and, as one team member said, "if we can beat Dartmouth, we'll go all the way."

FRESHMEN SPORTS

By JIM LOMBARDO

Last Friday, Middlebury's freshman hockey team rolled to its first regular season victory by trouncing Northwood Prep, 10-5. Dominating play throughout most of the first two periods, the Panther eleven jumped to a demanding 5-0 lead by the end of the first fifteen minutes of play. Center Jim Glynn led the Midd attack, as he scored 4 goals in the course of the hard-fought contest.

Control Play

The Panther domination took place in all positions on the ice. John Tuohy, a native of Cranston, R. I.; Dave Pierson, from Wayzata, Minnesota; and Larry Dixon, a Canadian native, excelled on defense, while the combined strength of Midd goalies Neil Sharkey and V. G. Gooding made the home goal nearly impenetrable.

On offense, Glynn's four tallies were followed closely by the scoring punch of Booth Royd's 3, all of them coming in the first period. Defensemen Dixon also scored a pair of goals, while left wing Rick Kelly added the final score.

Mellor Scores Twice

Despite their early scoring problems, Northwood found the mark late in the second period, as scoring ace Tom Mellor pumped in the first of his two goals. The second Northwood tally came on a breakaway shot in the same period, while the preps punched in three more in the final period. In all, Midd Goalie Sharkey allowed 3 goals in two periods of action, while Gooding relinquished a pair.

Basketball

Last night, the freshman quintet played their first game against a potentially strong Vermont five. The Panther courtmen have fairly good height and a potential scoring punch with such players as John Olenoski, Jon Torrant, and John Flannagan. With a little luck, the team may have one of the first successful Panther basketball teams in years.

According to varsity coach J. Gerald Alaimo in the Alumni Newsletter, the team is probably one of the best freshman fives he's seen in years.

Action from last Friday's freshman game with Northwood, a rough contest full of hard hitting.

Photo by King

Hockey . . .

(Continued from Page 8)

ed powerless to do anything about it. Doherty swooped in to score unassisted at the 3:22 mark, and the charge was on.

At 6:50, Dunn and defenseman Al Lindsey set up Dickinson to make it 5-2. Symonds scored at 10:25 from the right side, on an assist from Doherty. Finally, Lindsey scored with 3:15 left in the contest to cut the margin to 5-4.

The Panthers continued to push from there, but the equalizer never hit the twines.

The following night at St. John's, Quebec, Middlebury rolled over CMR 9-4 on the strength of a second - period splurge that resulted in six goals. First-line center Stu Dunn paced the visitors with a hat trick.

Despite only four shots on net, CMR held a 2-1 lead at the end of the opening twenty minutes. Dunn came up with his first score, steering in a shot from just outside the crease.

Another Surge

The floodgates opened after that, and the Panthers took a commanding 7-3 lead by the end of the second period.

DeGregario, with 23 saves on the game, was tested during the final twenty for 13 saves, as numerous penalties were assessed to Middlebury.

Besides Dunn, Doherty chipped in with two goals, Jon Dickinson had a pair, Symonds had 1, and Dick Hall notched 1.

Tomorrow night, the Panthers take on Dartmouth at 7:30 in Hanover, N. H., returning Saturday night to open a six-game home stand by squaring off with Army. Hopefully, the team will catch fire, as in the case of much - improved left wing Dickinson, who already has three goals, and that of Montorf, who sparkled for the defense at the Bowdoin game.

Santa Claus is dead.

Canadian Jim Glynn tallied four times during the contest, to lead the Panther scorers.

Photo by King

WRA

Saturday, November 18, Middlebury was host for a Badminton Sportsday with Colby Jr., Skidmore and UVM. Each school had a singles player and a doubles team. Mary MacArthur was the singles winner for the Sportsday; Skidmore was the doubles winner; and the overall winner for the day was Middlebury. Each school played every other school in both singles and doubles. Martha Laws and Meg Floyd were the Midd doubles players.

In the intramural badminton tournament, Pearsons defeated Battell North in the final match. The All-Midd Badminton Players for this year are Mary MacArthur, Elizabeth House and Alison Bielli.

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Teush's 'Woolf' . . .

(Continued from Edit. Page)

and that therefore his talent negated the purpose of his being cast in the role — or that Mr. Teush recognized his ability as an actor and cast him as Martha because no one else would be as good, in which case the emphasis on a male in the role is unfounded. I think Mr. Teush distorted the play by casting Martha as a man, anyhow. Who is to say what Albee meant? Just for the record, it was not Alan Schneider who doctored up the play as a suitable heterosexual arrangement.

When the play was presented in its foetal stages at the Actors' Studio, it was already played by two couples. And we are not sure that Albee ever meant it any other way. There is some justification in the play that leads us to believe the arrangement is bizarre, but we cannot say that Albee intended it this way as opposed to its having been a subconscious slip on his part. What we **are** sure of, however, is that the structure of the play as we see it now is intended for two heterosexual couples; the lines, the action and the characterizations were written for two heterosexual couples; and to alter this is to rewrite the play.

Aha! There's a plagiarist in our midst — or at least a borrower. I could forgive little oversights like the opening scene where Martha should have imitated Bette Davis saying "What a dump" but didn't; I could forgive the Swannee number, and I even extended my patience to accept the cutesy to-do with the cheese and crackers and George's later "Goodnight, Chet" (some errors are their own punishment). But I was straining to believe that Martha would pour liquor all over Honey, or that a simpering little mouse (like Honey was supposed to be but wasn't) would display an obscene little gesture to her host and hostess. It's fine to set up humorous situations here and there, but I do think that they should have some pertinence to the play and its characters.

No Mouse

Of course Honey was off-key to begin with. Mari Ward is a fine actress, but a mouse she is not. We were asked to believe that people found it incredible that Nick would carry this "mousy baggage" around wherever he went. It was perfectly clear to me. Honey is not supposed to be a strong woman. She is truly pathetic, which heightens the poignancy — the bitter, bitter poignancy — of the appropriate accusations and insults that George levels at her. But Mr. Teush gave his Honey an iron will, a perceptive eye and evidently a leather liver, considering the quantities of alcohol she consumed without the least sign of intoxication. The fact that she was not apparently intoxicated made most of her lines and many of George's incongruous. I was quite taken aback when she said, in the second act, that she didn't want any children. We could accept a rash non sequitur from a girl delirious with booze, but for a smart chick in boots to make such a revelation — well, there are limits to what one can believe. When, in this same scene, George claims that it all fits in place now, that he understands her whining, I asked myself, what whining? In Act One we saw the Honey of Albee's stage directions. But from that point on , each of her entrances brought in a new personage (I had the feeling she was a different neighbor each time, dropping in to keep score) ranging from throaty temptress to the bitchiest of dikes. But never once did she whine.

The acting was uniformly excellent. Mari Ward was pretty glamorous as mice go and I wish she had been able to play the character Honey really is, so that she would have had more opportunity to give some kind of feeling to her words other than snappiness. As it was, only the very end of Act Two and a bit of Act Three gave her any chance to show us what she really can do. Addison Hall never really came into his own until Act Three where he was superb, but then neither does George. One thing did irritate me, through; Mr. Hall has an irksome way of leaving his mouth open after he speaks. It's irritating and occasionally made him seem quite elderly, so that when he says "Doesn't this gray quality suggest the fifties?" I do not sympathize because I'd have believed him if he said he was one hundred-and-eight. But this is a small point, and easily overlooked, because we saw that Mr. Hall really knows his stuff when the games — and the stage — are his.

Thomas Gardner was perfect and perfectly hateful as Nick. He was typically "out-of-it," but trying so hard to play George and Martha's games without really knowing the rules. I occasionally thought that he didn't know where he was, that he had lost the continuity of things; but I suppose if I were married to five different characters who looked strangely like Mari Ward and were all called Honey I'd get confused after a while, too.

Truffles

And now for the truffles. The role of Martha is a showpiece for any actor and Mr. Stearns made the most of it. He was especially good when left to his own devices, when he was Albee's Martha. There were times, however, when I thought he was straining to overcome certain bonds that had been placed upon him. But his fine sense of timing and a feel for the stage generally rescued him. There are times when a certain indefinable something is needed to supplement a fine acting ability. Whatever it is, Bill Stearns has it and wears it well.

The set was very attractive as well as serviceable. The lights and sounds were also excellent. Everybody did his part; we know the play is great. So why was the experiment a failure? Why was I entertained but not moved? It is an inherently funny play, but Albee's humor was considerably less stressed than Mr. Teush's was. And we've already had **that** out so I won't say any more about it.

Anti-Climax

What I **am** curious about is why Mr. Teush — in fact, **how** Mr. Teush managed to present a series of anti-climaxes without a real climax. I am trying to say that many of the scenes which should have had a great impact were weak. When George "shoots" Martha with a toy gun, we are surprised; but there was no tense build-up as there should be, and we were whisked into the nonsense about the mask before we could react. Mr. Teush seemed to me to be lashing out in any direction, without considering pertinence to the play, to keep it moving away from the inconsistencies of structure that the casting of a male Martha incurred. The one moment of true passion, the one moment that I really recognized the play, was when Martha was taking Nick upstairs. Martha and George were finally coming to grips with the situation; they had to do what Albee wanted. It was in their hands to take it where they would. But of course at that moment it had ceased to be an experiment. At that point it did not matter whether Martha is male or female. The play transcended that mundane distinction. And we were, thank God, spared a sight gag out of deference to the play itself.

Well, every experiment can't be totally successful. And this one had class, and it was entertaining. I even wonder if my objection is not the experiment's not being successful so much as to the fact that I disagree with the grounds for experimentation. When one has to cut and rearrange a play to suit the director's tastes, it ceases to be the author's play. I think it is unfair to pretend to know what the author **intended**, and to present that conjecture as the author's play. I constantly felt that the play was really going on elsewhere, and that the cast would leave to eavesdrop and then come back to recite for us the parts they thought we might be most interested in. Through most of the play I just kept asking myself why. Not why anything in particular. Just a big fat general why.

It may be just a matter of my personal taste but, although I enjoyed this production, it served only to make me aware of how much I'd like to hear this old song sung the way it was written. Experimentation is too haphazard even to let us hope for good odds, but. . .well, I admit that I'm glad Mr. Teush took a chance.

Let's see what he does with "The Odd Couple."

CSL Gives Questionnaire

Five hundred randomly selected students gave their opinions last Wednesday on questions ranging from the academic honor code to dorm visiting rules in a questionnaire given by the President's Commission on Student Life. In addition to the students, the questionnaire will be mailed to 200 parents, 200 alumni (from the classes of '66 and '63) and 120 faculty members.

Because the questionnaire was completely anonymous the Commission felt they could get honest answers to such questions as "Have you ever deliberately broken open house visiting rules (or hours) in the Middlebury dorms?"

In addition to yes-or-no questions, the students were asked to rate, among other things, the library, drug regulations, com-

(Continued on Page 12)

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To The Editor

Grow Up

To the Editor:

I have just read the "Middlebury Alumni Basketball Newsletter" (Dec. 1967) and, specifically, Coach Alaimo's tirade against Connie Brosnan. With all due respect, who do you think you are, Coach? Each individual on this Campus doesnot have to bow and scrape to Basketball — sport of kings or whatever. I, too, regret Connie's decision not to play ball, but you act like the spoiled brat you imply he is by attacking him in this way. Grow up, Coach, one man does not a team make.

Rick Vomack

'Old Hat'

To the Editor:

Is it "square" or "old hat" to have school spirit?

I am not a Middlebury Alumnus but my husband and children are, and for many years I have attended one or two football games each fall at Middlebury. I have seen the football team on the top — and also on the bottom, but it's always a pleasure just to be there.

In recent years the lack of school spirit appalls me. The cheer leaders work hard and enthusiastically but are almost the only ones heard. When the score climbs in the opposition's favor, there is a general exodus. The team is still there fighting — what's the matter with the students?

Viola P. Rice

Unthink

To the Editor:

Attn: Harlan Ranney and W. Lyman Jenkins.

Those who are in a position to know need no enumeration: obvious to even the least discerning. It isn't all peaches and cream, though. That doublethink about Middlebury and the "humanistic approach to life" just doesn't cut the mustard, fraught with Freudian implications, a clear-cut case, Fever, attempting to bully. One has to amass a considerable amount of knowledge. Space does not permit. This should be obvious to all.

John S. Allen

'Old Midd'

To the Editor:

The letter of Mr. Kenneth Gorham in your issue of November 16th opened a subject that has been troubling me for the last two or three years — the lack of the "Old Midd. Spirit."

I remember in the fall of 1919 coming back to find "Beat Vermont" signs all over the campus. That was the college's objective. We had cheering practice two or three times a week, groups gathered to watch practice and to greet the team when the "Green Mountain Flyer" brought them back from games away.

We beat Norwich on Porter Field and the next Saturday the college and many from the village went by special train to Burlington for the game on Centennial Field. The team coached by Arthur Brown and captained by Stu Ross won a close and hard - fought game. The doors to the Chapel were open and bells were rung. I can still see "Prexy" Dr. John Martin Thomas carrying Gamaliel Painter's cane to chapel the Sunday after the game. We were a proud and happy college.

Last year I drove up to the Norwich game. I came away disheartened. Not because we lost, but because of the complete lack of spirit on campus. Very poor attendance at the game — no band, very little cheering.

I came back to Homecoming this year. Williams came up with a fine band. Who would have played our national anthem, if they had not been there?

This is not due to the times. I live near Worcester Tech, which is as scholastically minded as Middlebury. They have a fine band and back their team with great enthusiasm. They won only one game this year, but I predict they will beat Middlebury next year — among others.

It may be that in this highly competitive age we tend to over emphasize the scholastic. The enthusiasm generated on the athletic field can carry over to o'her aspects of college life and help create a well-rounded image of our college.

(Continued on Page 14)

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Early On 'War' . . .

(Continued from Edit. Section)

ering cardboard rifles and marching with ROTC-like precision. They drill with bayonets to the chant of "Left nipple, right groin! Left nipple, right groin . . ." and follow orders issued by Col. Blimpish staff officers who bicker among themselves as they trade war bubble gum cards.

And it's things like war bubble gum cards — miniature tableaus glorifying the romantic image of men at war — that Richard Lester hates the most. He tears apart the "Bang-bang You're dead!" childs-play treatment of killing with his liberal use of actual flak-flying, bomber strafing, bodies floating, Dunkirk evacuation footage. In this respect particularly, **How I Won the War** is just as much opposed to the attitude of "gung-ho!" war movies as it is to war. In more dashing moments when the Musketeers convoy (including a turf roller for smoothing out the cricket pitch) moves out across the desert the movie's background music turns satirical with strains of the theme from **Lawrence of Arabia**, and when Goodbody's men inadvertantly capture a German outpost they do so by marching into it while whistling **The Bridge on the River Kwai.**

But in **How I Won the War** fun and games must also vie with death and destruction. A scene like that in which a Montgomeryish armored cavalry officer named Col. Grapple (Michael Horden) shoots wounded tanks in their turrets to put them out of their misery, is balanced with another incident where a tank with Grapple at the controls squashes a defenseless German soldier. It's pretty funny indeed when we watch baggy-pants vaudevillian Jack MacGowran (who looks coincidently or not, a lot like Bertrand Russell) play the role of a mad soldier ventriloquist who manipulates a Winston Churchill dummy that speaks in patriotic platitudes; but our belly laughs and his platitudes are both punctured by the bayonet that a German gruesomely sticks in the stomach of an unarmed Musketeer.

In mixing the surreal with the real Lester relies on an arsenal of pop-cinema effects. Much of the film is tinted in deep and ghastly monochrome shades of orange, green, and blue. The impact of this becomes more apparent as freshly killed members of the Musketeers return to the side of their khakied comrades in an array of solid colors. The unexpected, the bizarre, and the grotesque become commonplace in Lester's vision of war. A soldier lies in the middle of the North African desert with both legs blown off and the stumps bleeding, only to find his wife running up to him and advising that he run them under the cold tap.

Comic and not so comic vignettes such as this also contribute to a broader indictment of property damage and mass suffering on an individual scale. The end of the war and the movie finds Goodbody and his men moving through the countryside in Europe. One of their last acts of war as a team involves the capture and senseless destruction of an innocent farmhouse. As if this comment on indiscriminate destruction was not topical enough Lester goes on to protect the exploitive nature of network television war coverage and reporting. In one scene involving a wounded soldier, hysterical with battle fatigue, Lester's camera becomes a curious TV correspondent, prying his way closer for a better look at the spectacle and perhaps even an "on the spot" interview for the viewers back home.

Over and over again "How I Won the War" asks the same question; why do we make war? Private Hamp who is shot for desertion in the movie "King and Country, fought for the sake of those two words, "king" and "country." In "How I Won the War" Private Gripweed (John Lennon) is knocked off his feet by an artillery shell and as he sits on the ground clutching his groin and watching the blood spurt from between his fingers he tells us that he fought for three reasons but can't remember what they were. Richard Lester who makes war on war can't remember them either.

Questionaire . . .

(Continued from Page 7)

petence of the faculty and the administration.

The questionnaire was written by the Commission, which is composed of students, faculty, and administration, to get "additional information" on student attitudes, according to Bee Ottinger, '70, a member of the Commission.

Miss Ottinger also said that the results of the questionnaire "will by no means control us," and that the main object of the questionnaire was "just to get a feel of the attitude on campus."

Gil Kujovich, another student member of the Commission, said that the questionnaire will be "one of many factors" in the formation of the Commission's final report. Commission members have read books and investigated the systems in practice at other schools.

The Commission hopes to prepare a draft of their proposals before the Trustees' meeting in January.

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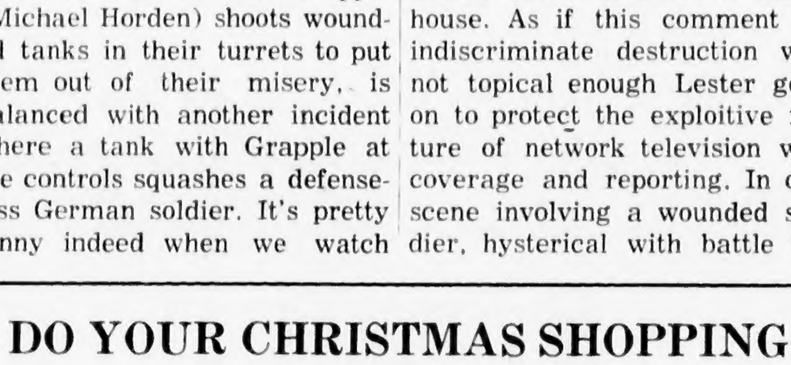

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Logic Of Withdrawal . . .

(Continued from Edit. Section)
war is very clear to those more directly involved:

"Any situation where right and wrong were not so clear, and where human life was being sacrificed, should be regarded with deep suspicion."

As a scholar, Zinn is disenchanted with even such critics of administration policy as Fulbright, Morse, Church, Gore and Clark for their restraint. He discusses the televised Senate hearings in which Church and Fulbright thoroughly discredited Rusk's defense of the U. S. position in Vietnam, but in a manner revealing only to a highly intelligent and critical audience. In the same manner Zinn criticizes scholars who have tried to moderate their viewpoints to a level acceptable to the politicians in power:

"Scholars, who pride themselves on speaking their minds, often engage in a form of self - censorship which is called 'realism.' To be realistic in dealing with a problem is to work only among the alternatives which the most powerful in society put forth. . .The citizen's job is to declare firmly what he thinks is right. To compromise with politicians from the very start is to end with a compromise of a compromise. This weakens the moral strength of a citizenry which has little enough strength in the shaping of governmental policy."

Zinn's argument against the war is not novel in the evidence he produces, though the book is well-documented. What is novel is his approach; he shifts the onus of proof to the side of the administration; the use of violence is guilty until proved innocent. One of the myths presented to school children and the lay public is that the chief difference between us and the Communists is their willingness to "use any means to gain their ends." Clearly, writes Zinn, we must measure the gains we seek, life and liberty, against the present human cost. The "better dead than Red" sentiment is not a universal feeling, we are not allowing the Vietnamese this choice:

. . .most public opinion in the world, even in countries allied to us, is to the left of ours. The U. S. has become, since that period when Europe's monarchs feared we would spread the doctrine of revolution, a conservative nation. Even our 'liberals' are conservative by global standards.

Our present policy is an act of genocide to prevent a nation from becoming communistic. The State Department has admitted that 80 percent of the "insurgents" are South Vietnamese. Why then does the press persist in labelling them "enemy soldiers", and "communist agressors" (were we not agressors in our Civil War?). The metaphor of the fish and the water in guerilla tactics is well-known, the fish (guerilla fighter) to survive must be able to disappear in the water. We evidentally have adopted the tactic first described by Chiang Kai-Shek, "to drain the water from the pool."

"When the New York Times (Feb. 14, 1966) reports that in one action 986 "guerillas" were killed and 161 weapons found in the vicinity, then one wonders about those 825 guerillas who were unarmed." ....

Zinn's stance against the war has been powerfully expressed by many people before him: the Vietnamese war is a civil war, not a war of outside aggression, the U. S. is defending a reactionary government against a national revolution which has the forces of social upheaval behind it (2 percent of the population still controls 45 percent of the land and staffs most of the "representative government.") As to the domino theory, Zinn again shifts the burden of proof to the government, and dismisses the Hitler analogy with a very appropriate reference to Ky's rather ambiguous statements of admiration for Hitler.

The domino theory rests on suppositions about the future which are impossible to prove conclusively one way or another. It is like saying: I will not stop shooting at the fellow next door and his family until you can assure me that he does not plan to burn my house down.

Zinn fought against Hitler, he is not another Chamberlain wistfully declaring another Munich. He was one of the first USAF pilots to drop incendiary bombs, and the scars remain on his conscience. Communists surely will resort to violence, but

. ..if violence is ever to be justified, the evidence must be overwhelming and clear; the greater the proposed violence the greater must be both the magnitude of the social goal and the certainty that it will be achieved. Certain other principles are also essential; that the more closely the violence is focused upon the social malignancy — as in precision surgery — the greater likelihood that it can be justified. . .guerilla warfare especially is both focused and voluntaristic. . .

The author advocates immediate withdrawal. He feels that the dilemmas of this position are dilemmas which the administration has created to add another justification for our presence. Zinn feels that if Johnson decided to withdraw, within a week of the decision he could convince the public through television and the press that withdrawal was both honorable and desirable. We could expatriate and resettle those who wish to leave. In any case, the reprisals would be minor in comparison with the genocide we are now committing. As to losing face, Zinn asks us to consider the "face" we are now losing throughout the world by our present postion.

The Logic of Withdrawal is a powerful moral and political statement. It is also a dangerous symptom of the extent of

(Continued on Page 14)

Religion Conference . . .

(Continued from Page 1)
action in the world seems almost designed to lose innocence." On one horn of the dilemma, the secular Christian can follow the model of the innocent Jesus and withdraw from the problematic secular world when involvement is most necessary. Or, he can recognize both his moral obligation in the world and his moral ambiguity.

This moral ambiguity is seen, said Gilkey, in the white civil rights advocate faced with the more violent possibilities in Black Power. It is seen in our good intentions and bad effects in Vietnam. Speaking of this latter Gilkey felt that "the more dedicated to our moral righteiouness the more frightening to the world we are" and concluded that the "conviction of moral righteousness is a conviction of ambiguity and evil."

Rejecting the "enclave of innocence" and withdrawal, Gilkey felt that the dilemma of our moral ambiguity must point to a "transcendent norm and transcendent reality" for a "ground of hope and courage," for responsible activity in the midst of our ambiguity. Going beyond the ethical humanism of the secularists, Gilkey concluded that man must recognize divine judgement even of his good intentions, that man must look beyond this world for moral wisdom to accept and affirm the world morally.

In his second lecture, Professor Gilkey discussed areas other than morality in which secular man looks to and experiences a "transcendent source, a sacral ground."

In his awe at the common "wonder and beauty of life," a "given of existence," man has an awareness of a sacral origin. Other "givens" such as man's feelings of joy of life and internal power reflect this origin, said Gilkey. They point to a relation man experiences between himself and this ground of existence. "The relation to ultimacy gives meaning to the word 'God'. The word is valid and meaningful insofar as this relation plays a role in our daily experience." This relation is "at the limits and at the center" of life, and is the basis of meaning, security and joy, said Gilkey.

Man notices this relation by absense more than by presence. He feels anxiety, despair and emptiness as he searches for ultimacy, because secular culture does not celebrate the joys of existence:birth, life itself. Secularity, without the religious symbols and language of the sacred, "cuts man off from his roots." It tries to understand man in his own secular terms without recognizing that man is a "religious being."

Contingency and Meaninglessness

Even in seeing the power behind the sacrality of the given man feels an aaccompanying void, said Gilkey, and experience of contingency: the fear of losing our power to be. This sense of contingency can lead to naturalism on an intellectual level, but contingency felt can go beyond to "formulate a deep, religious question." To resolve the paradox of loving life yet being unable to face its loss is to go beyond secularity, said Gilkey, toward an unconditioned ground of being.

The relativism of secularity "raises the spectre of meaninglessness." Man feels a lack of worthiness and a feeling of power lost. An "inner and vivid sense of meaning" is needed. Yet "we cannot create the meaning of our lives." The power to "actualize meaning," concluded Gilkey has the same unconditioned source as the joy of life. The presense of joy of life, courage in the face of contingency and meaning in life shows the sacred ground is universally experienced.

Freedom

"Our selfhood and our uniqueness come to be in community," said Gilkey in his last lecture, "Human Freedom and the Divine Love." "Yet no culture in history. . .has been aware of this need for (individual) integrity as much as our own." There can be no creativity, felt Gilkey, with "genuine autonomy."

The freedom to be genuinely autonomous raises a theological question. For freedom is not the loss of all standards, but the choice of standards. "Freedom must find for itself" some model and in a community embodying this life style. "Freedom points to a norm for direction," and this norm is ultimate and sacred. Man searches for such a model to create his image in culture. These images are important: "We give our lives to them in expectation of fulfillment."

In secular thought (Gilkey referred to Fromm) the picture of autonomy and love for others is taken as human authenticity. Jesus is seen as free from traditional norms, "free for others," said Gilkey using the phrase coined by the 20th century German theologian Bonhoeffer. So, to answer the question "Who am I?" said Gilkey, even radical theologians look to Christ as an image. "The Lord on the cross becomes the Lord we wish to be."

Acceptance

Beside the search for community and a model or image for a life style, man searches for acceptance. To live with himself, man wants to be righteous and moral. Yet "if our authenticity dependens on others, it has lost its freedom." What man searches for, then, is unconditioned acceptance, in the forgiving love of God. The Power of life and destiny is finally seen as the same as that of love and forgiveness.

Professor Gilkey graduate from Harvard College in Philosophy in 1940. From there he taught English at Yenching University in Peking. When the United States entered World War II he was held by the Japanese and eventually spent the remainder of the war in a civilian intern camp.

Returning to the United States he took his doctorate at Columbia University and Union Theological Seminary. He has studied abroad under a Fulbright grant at Jesus College at Cambridge University and two Guggenheim awards in Munich and Rome.

He has taught at Union Theological Seminary, Vassar College, and is teaching currently at the University of Chicago.

His works include **Maker of Heaven and Earth, How the Church Can Minister to the World Without Losing Itself,** and **Shantung Compound.** His articles have appeared in the **Journal of Religion, Daedalus,** and **Christian Century.**

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Eklof . . .

(Continued from Page 13)

disenchantment in the United States today. The cynicism and deciet of Italian and German politics in the early twentieth century drove German intellectuals to a position where they refused to participate in the democratic process, and where their advocacy of utopian measures only served to further discredit the slow progress of constitutional government. Zinn is extremely skeptical towards politicians, and it is not surprising that he was recently cited by Noam Chomsky for giving speeches on the Boston Common in support of draft resistance and civil disobedience. . .What is surprising is that Zinn does attempt to offer cogent arguments for withdrawal. At the end of the book, Zinn writes and presents a speech for LBJ to be given on the occasion of U.S. withdrawal from Vietnam, a speech which would be read rather than described in order that its foreculness by fully appreciated.

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"I don't believe that the bombing up to the present has significantly reduced, nor any bombing that I could contemplate in the future would significantly reduce, actual flow of men and material to the South."

Robert S. MacNamara
"The Washington Post"
February 15, 1967

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To The Editor . . .

(Continued from Page 11)

I would suggest that on the Alumni Fund Drive, we be given a chance to contribute to a fund to provide "Duke" with flood lights and any other equipment the athletic department is lacking.

I am sure the alumni will back any effort to make Middlebury competitive.

Hadley Spear

Eustace "Bugger" McTeague defected from the elite regiment of the 151st Grundoons during the Battle of Ebbetsfield in 1805.

Robin Hood was five feet, two inches tall, and had flat feet.

Rosencrantz . . .

(Continued from Edit Section)

ficance of their confusion once it is realized? One cannot build a play on the obvious premise that fools are incapable of comprehending Hamlet's betrayal and suffering.

R & G are not really that stupid. They might easily be prototypes for the typical modern man. The reasons for their always being left on the outside at the mercy of any Shakesperian character who happens along is not that they are dull, but rather that the Elizabethan characters are supermen. The latter are not real. The world of **Hamlet** is not the world of experience, of the absurd. The great men who struggle in Shakespeare's tragedy are all part of a glorious fantasy, a noble fallacy. Hamlet is cast as a cartoon character version of Shakespeare's hero. He is outrageously overdramatic and is mocked steadily throughout the play. The Shakespearean characters float about the stage under golden Rembrandtish lighting in costumes which seem to be decaying. The stone of the castle itself is melting. If this world was ever real it is certainly dead in an era in which R & G live and "perform."

What does Shakespeare's **Hamlet** have to offer in an absurdist world? Stoppard states his position and then skillfully manages to avoid grappling with the problem on anything but a superifcial level.

Clever Humor

Much of the play is purely comic and there are many amusing moments. There are many inspired wisecracks and witty irreverent barbs, but like the play's more serious observations they are aimed at random vag-they are aimed at random, vaggediene, says one of a company of players, "is tied to a langedien, says one of a company scurity what it lacks in style." In tragedy, "The bad end unhappily, the good unluckily."

Stoppard is also fond of anticlimactic humor. At one point Rosencrantz unexpectedly yells, "Fire!" out at the audience, waits for a reaction then explains, "I'm demonstrating the misuse of free speech." Unfortunately, much of the humor is tedious nonsense depending heavily upon the actor's proper employment of inflection. Brian Murray as Rosencrantz and John Wood as Guildenstern struggle masterfully with this sort of foolery, but when Guildenstern finally screams, "Shut up!" to silence the jibbering Rosencrantz one is completely sympathetic. Mr. Murray and Mr. Wood do an excellent job with a none too outstanding script. The sets, lighting and Derek Goldby's directing, are likewise imaginative and commendable.

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